

VatS 51, Città del Vaticano, Biblioteca Apostolica Vaticana, MS Cappella Sistina 51

Folio Information and Variants:

The following table provides direct reference between the edition and the source. The table lists staves and those indented on each folio, calligraphic initials and voice designations, clefs (for example, C1, F3), manuscripts accidentals and other information such as the inclusion of *puncti divisionis* (*pd*), *puncti perferctionis* (*pp*) and *signa congruentiae* (*sc*), erasures, other alterations and variants between the source and the edition.

Anonymous:

Credo in unum deum

ff. 2v-5r

SECOND LAYER of the source

CREDO IN UNUM DEUM

Patrem (mm. 1-56)

2v	3r
1* [discantus] C1; below 4: <i>sc</i> (m. 3,3)	1* [contratenor] C4
2	2 notes 21-24: <u>transmitted as <i>semifusae</i></u> ; <u>notated as <i>fusae</i></u> in this edition (m. 17,1-4)
3	3 note 9: correction in source from <i>minima</i> to <i>semibrevis</i> (m. 23,1)
4	4
5	5
6 TENOR C4	6 [B]Assus F4
7	7 F5
8 left hand corner torn away	8
9 left hand corner torn away	9
10 left hand corner torn away	10

* no calligraphic initials drawn in these spaces until the first layer, beginning at f. 6v

Et incarnatus est (mm. 57-153)

<p>3v</p> <p>1 [discantus] C1 2 3 4 5 blank 6 TENOR C4 7 8 9 10</p>	<p>4r</p> <p>1 [contratenor] C4 2 3 4 5 6 [B]Assus F4 7 8 9 10</p>
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Et in spiritum/Et unam sanctam (mm. 154-298)

<p>4v</p> <p>1 [discantus] C1 2 3 Et unam sanctam starts on this stave; after 8: <i>pd</i> (m. 233, after 2) 4 after 5: <i>pp</i> (m. 252); after 18: <i>pd</i> (m. 257, after 2) 5 TENOR C4 6 7 8 Et unam sanctam starts 1/3 through this stave; after 22: <i>pd</i> (m. 231, after 2); after 31: <i>pd</i> (m. 237, after 2) 9 after 10: <i>pd</i> (m. 246, after 2); after 36: <i>pd</i> (m. 257, after 2) 10 blank</p>	<p>5r</p> <p>1 [contratenor] C4; <i>Canon: Superius procedit Contratenor</i>; under this stave: <i>Contra ad longum</i> 2 3 Et unam sanctam starts on this stave; after 39: <i>pd</i> (m. 239, after 2) 4 after 22: <i>pd</i> (m. 257, after 2) 5 6 [B]Assus F4 7 8 Et unam sanctam starts 1/3 through this stave 9 after 39: <i>pd</i> (m. 257, after 2) 10 before 15: flat (m. 271)</p>
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<p>5v</p> <p>blank</p>	<p>6r</p> <p>blank</p>
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[Firminus?] Caron:

[Missa] *Acueille maLa belle*

ff. 6v-17r

[to be completed]

FIRST LAYER of source

KYRIE

Kyrie [I]/Christe

6v 1 <i>illuminated K</i> [discantus] C1 2 3 4 Christe starts at the end of this stave 5 6 7 <i>T</i> Enor C3 8 Christe starts ½ way through this stave 9 10	7r 1 <i>K</i> [contratenor] C3 2 C2 3 C3 4 Christe starts ½ way through this stave 5 6 7 <i>Contra</i> F3* 8 9 Christe starts ¼ through this stave 10
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* “octave” (line 1, space 4) flat signature throughout

Kyrie [II]

<p>7v</p> <p>1 K [discantus] C1</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 TEnor C3</p> <p>8</p> <p>9</p> <p>10 blank</p>	<p>8r</p> <p>1 K [contratenor] C3</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 COntra F3</p> <p>8</p> <p>9</p> <p>10 blank</p>
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GLORIA IN EXCELSIS DEO

Et in terra/Domine deus agnus dei

<p>8v</p> <p>1 E [discantus] C1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 <i>Duo</i>; Domine deus starts on this stave</p> <p>7</p> <p>8</p> <p>9 TEnor C3</p> <p>10</p>	<p>9r</p> <p>1 E [contratenor] C3</p> <p>2</p> <p>3</p> <p>4</p> <p>5 <i>Duo</i>; Domine deus starts at end of this stave</p> <p>6</p> <p>7</p> <p>8 COntra F3</p> <p>9</p> <p>10</p>
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Qui tollis

9v 1 <i>Q</i> [discantus] C1 2 3 4 5 6 7 blank 8 <i>T</i> enor C3 9 10	10r 1 <i>C</i> ontra C3 2 3 4 5 6 <i>C</i> ontra F3 7 8 9 10
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CREDO IN UNUM DEUM

Patrem

10v 1 <i>P</i> [discantus] C1 2 3 4 5 6 7 8 9 <i>T</i> enor C3 10	11r 1 <i>P</i> [contratneor] C3 2 3 4 5 6 7 <i>C</i> ontra F3; starts $\frac{1}{4}$ through this stave 8 9 10
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Et resurrexit/Et ascendit

<p>11v</p> <p>1 <i>E</i> [discantus] C1; above this stave: <i>Duo</i></p> <p>2</p> <p>3</p> <p>4 Et ascendit starts $\frac{1}{4}$ through this stave</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9 <i>T</i>enor C3</p> <p>10</p>	<p>12r</p> <p>1 <i>E</i> [contratenor] C3; above this stave: <i>Duo</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7 <i>C</i>ontra F3</p> <p>8</p> <p>9</p> <p>10</p>
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Et unam sanctam

<p>12v</p> <p>1 <i>E</i> [discantus] C1</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 <i>T</i>enor C3</p> <p>8</p> <p>9</p> <p>10 blank</p>	<p>13r</p> <p>1 <i>E</i> [contratenor] C3</p> <p>2</p> <p>3</p> <p>4 blank</p> <p>5 blank</p> <p>6 blank</p> <p>7 <i>B</i>assus F3</p> <p>8</p> <p>9</p> <p>10 blank</p>
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SANCTUS

Sanctus/Pleni sunt

<p>13v</p> <p>1 <i>S</i> [discantus] C1 2 3 4 5 6 <i>duo</i>; Pleni sunt starts $\frac{3}{4}$ through this stave 7 8 9 <i>T</i>Enor C3 10</p>	<p>14r</p> <p>1 <i>S</i> [contratenor] C3 2 3 4 5 <i>duo</i>; Pleni sunt starts $\frac{1}{3}$ through this stave 6 7 <i>Contra</i> F3 8 9 10</p>
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Osanna [I]/Benedictus/Osanna [II]

<p>14v</p> <p>1 <i>O</i> [discantus] C1 2 3 <i>duo</i>; Benedictus starts $\frac{3}{4}$ through this stave 4 5 6 Osanna [II] starts on this stave 7 8 <i>T</i>Enor C3 9 Benedictus tacet; Osanna [II] starts $\frac{1}{2}$ through this stave 10</p>	<p>15r</p> <p>1 <i>Contra</i> C3 2 3 <i>duo</i>; Benedictus starts $\frac{1}{4}$ through this stave 4 5 Osanna [II] starts $\frac{1}{4}$ through this stave 6 7 <i>Contra</i> F3 8 9 Benedictus tacet; Osanna [II] starts $\frac{1}{4}$ through this stave 10 F2</p>
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AGNUS DEI

Agnus [I]/Agnus [II]

<p>15v</p> <p>1 <i>A</i> [discantus] C1 2 3 4 5 <i>Duo</i>; Agnus [II] starts on this stave 6 7 8 <i>T</i>enor C3 9 at the end of this stave: 2 <i>agnus tacet</i> 10 blank</p>	<p>16r</p> <p>1 <i>A</i> [contratenor] C3 2 3 4 5 <i>Duo</i>; Agnus [II] starts on this stave 6 7 8 <i>Contra</i> F3 9 10 at the end of this stave: 2 <i>tacet</i></p>
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Agnus [III]

<p>16v</p> <p>1 <i>A</i> [discantus] C1 2 3 4 5 6 blank 7 blank 8 <i>T</i>enor C3 9 10</p>	<p>17r</p> <p>1 <i>A</i> [contratenor] C3 2 3 4 5 6 blank 7 <i>Contra</i> F3 8 9 10</p>
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Cornelius Heyns:

Missa Pour quoy

ff. 18v-27r

KYRIE

Kyrie [I]/Christe/Kyrie [II] (mm. 1-118)

<p>18v</p> <p>1 illuminated K [discantus] C1; after 25 above rest: <i>sc</i> (m. 6)</p> <p>2</p> <p>3 Christe starts $\frac{1}{4}$ through this stave</p> <p>4</p> <p>5 note 32: <i>semibrevis</i> drawn as <i>brevis</i>, corrected with an upward left-hand stem (m. 91,2)</p> <p>6 Kyrie [II] starts on this stave; after 5: <i>pp</i> (m. 99); after 45: <i>pd</i> (m. 109, after 2)</p> <p>7</p> <p>8 TEnor C4</p> <p>9 Christe on this stave; after 9: <i>pd</i> (m. 82)</p> <p>10 Kyrie [II] on this stave</p>	<p>19r</p> <p>1 COntratenor C3; above 15: <i>sc</i> (m. 6,1)</p> <p>2 Christe starts at the end of this stave</p> <p>3 above 35: <i>sc</i> (m. 47)</p> <p>4 Kyrie [II] starts at the end of this stave; after 44: <i>pd</i> (m. 97, after 2)</p> <p>5</p> <p>6 COntra C4; after 2: <i>pp</i> (m. 7)</p> <p>7 Christe starts $\frac{1}{4}$ through this stave</p> <p>8</p> <p>9 Kyrie [II] starts $\frac{2}{3}$ through this stave; after 25: <i>pp</i> (m. 97)</p> <p>10</p>
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GLORIA IN EXCELSIS

Et in terra (mm. 1-83)

<p>19v</p> <p>1 E [discantus] C1 2 3 before 11: flat (m. 18,6); above 24: <i>sc</i> (m. 21) 4 5 after 21, above rest: <i>sc</i> (m. 46, before 1) 6 after 12: <i>pd</i> (m. 55, after 2) 7 8 9 Tenor C4; after 9: <i>pd</i>* (m. 30, after 2); notes 10-11: <u><i>fusae</i> notated as <i>minimae</i></u> in this edition (m. 31,1-2) 10 Tenor C3; <i>Ad longum</i>; after 9: <i>pd</i> (m. 30, after 2)+</p>	<p>20r</p> <p>1 Contratenor C3 2 before 21: flat (m. 18,3); above 32: <i>sc</i> (m. 21); after 34: <i>pp</i> (m. 22) 3 4 C2; before 32: flat (m. 48,2) 5 6 7 Contratenor C4; after 12: <i>pp</i> (m. 27) 8 after 18: <i>pd</i> (m. 40, after 2); after 20: <i>pd</i> (m. 41, after 2) 9 after 19: <i>pd</i> (m. 61, after 2); after 37: <i>pp</i> (m. 66) 10</p>
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* by reading the dot as a *punctus divisionis* rather than a *punctus augmentationis* the following two values should read as *minimae* rather than as *fusae* as transmitted.
 + this resolution is also incorrect in that an additional *minima* a has been given (note 10) and the following two notes drawn as *semiminimae* rather than *minimae*.

Qui tollis (mm. 84-220)

<p>20v</p> <p>1 Q [discantus] C1 2 before 13: flat (m. 106,3) 3 above 1: <i>sc</i> (m. 114) 4 5 6 7 8 Tenor C4 9 blank 10 blank</p>	<p>21r</p> <p>1 Contratenor C3; after 21, above rest: <i>sc</i> (m. 100, before 1) 2 above 16: <i>sc</i> (m. 114) 3 4 5 6 Contratenor C4 7 above 1: <i>sc</i> (m. 114) 8 after 35: <i>pd</i> (m. 185, after 2) 9 after 2: <i>pd</i> (m. 187, after 2) 10</p>
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CREDO IN UNUM DEUM

Patrem (mm.1-83)

<p>21v</p> <p>1 P [discantus] C1; after 1: <i>pp</i> (m.1)</p> <p>2</p> <p>3 before 1: flat (m. 19,4); above 9: <i>sc</i> (m. 21)</p> <p>4</p> <p>5 above 2: <i>sc</i> (m. 46,1); after 15: <i>pp</i> (m. 49); after 40: <i>pd</i> (m. 55, after 2)</p> <p>6 after 10: <i>pd</i> (m. 61, after 2)</p> <p>7</p> <p>8 Tenor C4; after 8: <i>pd</i>* (m. 30, after 2); notes 9-10: <u><i>fusae</i> notated as <i>minimae</i></u> in this edition (m. 31,1-2)</p> <p>9 Tenor C3; <i>Ad longum</i>+</p> <p>10</p>	<p>22r</p> <p>1 Contratenor C3</p> <p>2 above 34: <i>sc</i> (m. 21); after 36: <i>pp</i> (m. 22)</p> <p>3</p> <p>4</p> <p>5 after 4: <i>pd</i> (m. 61, after 2)</p> <p>6 contratenor [bassus] starts 1/3 through this stave: Contratenor C4; after 22: <i>pp</i> (m. 26)</p> <p>7</p> <p>8 after 28: <i>pp</i> (m. 52)</p> <p>9</p> <p>10 after 15: <i>pp</i> (m. 78); note 21: <u><i>semibrevis</i> G notated as <i>semibrevis</i> F</u> in this edition (m. 81,1)</p>
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* by reading the dot as a *punctus divisionis* rather than a *punctus augmentationis* the following two values should read as *minimae* rather than as *fusae* as transmitted.

+ this resolution is also incorrect in that an additional *minima* a has been given (note 10) and the following two notes drawn as *semiminimae* rather than *minimae*; no *punctus divisionis* is included, however.

Et resurrexit (mm. 84- 226)

22v 1 <i>E</i> [discantus] C1 2 3 above 16: <i>sc</i> (m. 120); note 40: <u><i>semibrevis b'</i></u> notated as <u><i>semibrevis c'</i></u> in this edition (m. 136,2) 4 5 after 33: <i>pd</i> (m. 183, after 2) 6 7 8 <i>T</i> Enor C4 9 blank 10 blank	23r 1 <i>CO</i> ntratenor C3; after 33, above rest: <i>sc</i> (m. 104) 2 3 4 after 41: <i>pd</i> (m. 185, after 2) 5 6 <i>CO</i> ntratenor C4 7 8 9 after 2: <i>pd</i> (m. 185, after 2); after 11: <i>pd</i> (m. 191, after 2); after 15: <i>pd</i> (m. 193, after 2) 10
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SANCTUS

Sanctus/Pleni sunt (mm. 1-79)

23v 1 <i>S</i> [discantus] C1; after 1: <i>pp</i> (m.1) 2 above 11: <i>sc</i> (m. 12) 3 4 after 25: <i>pd</i> (m. 40, after 2) 5 Pleni sunt starts ½ through this stave; after 11: <i>pp</i> (m. 51); before 34: flat (m. 59,1) 6 7 before 12: flat (m. 70,5); before 24: flat (m. 75,1) 8 blank 9 <i>T</i> Enor C4; after 9: <i>pd</i> * (m. 21, after 2); notes 10-11: <u><i>fusae</i></u> notated as <u><i>minimae</i></u> in this edition (m. 22,1-2) 10 <i>T</i> Enor C4; <i>Reductio ad longum tempus perfecta et prolatione imperfecta</i> +	24r 1 <i>CO</i> ntratenor C3; above 45: <i>sc</i> (m. 12,1) 2 3 4 Pleni sunt starts ½ through this stave 5 6 Sancts starts ½ through this stave; <i>CO</i> ntratenor C4; after 24: <i>pp</i> (m. 15) 7 after 44: <i>pd</i> (m. 25, after 2) 8 Pleni sunt starts 2/3 through this stave; before 1: flat (m. 41,1); after 5: <i>pd</i> (m. 44, before 1); after 9: <i>pp</i> (m. 45); after 23, after rest: <i>pd</i> (m. 50, after rest) 9 10
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* by reading the dot as a *punctus divisionis* rather than a *punctus augmentationis* the following two values should read as *minimae* rather than as *fusae* as transmitted.

+ this resolution is also incorrect in that the following two notes are drawn as *semiminimae* rather than *minimae*.

Osanna [I]/Benedictus/Osanna [II] (mm. 80-227)

<p>24v</p> <p>1 O [discantus] C2 2 C1 3 Pleni sunt starts at the end of this stave; <i>Duo</i> 4 5 before 2: “<i>fa supra la</i>” flat (m. 168,2) 6 7 Osanna [II] starts on this stave; after 10: <i>pp</i> (m. 209) 8 after 5, after rest: <i>pd</i> (m. 218, after rest) 9 TEnor C4 10 [Tenor] C3; <i>Ad longum</i> (added by another hand)</p>	<p>25r</p> <p>1 COntratenor C3 2 3 Pleni sunt starts ½ through this stave; <i>Duo</i> 4 5 Osanna [II] starts at the end of this stave; after 27: <i>pd</i> (m. 197, after 2); after 34: <i>pd</i> (m. 200, after 3); after 39: <i>pd</i> (m. 204, after 2) 6 after 32: <i>pd</i> (m. 217, after 1); after 37: <i>pp</i> (m. 220); before 43: flat (m. 222,4) 7 COntratenor C4 8 9 Osanna [II] starts on this stave; above this stave: <i>Benedictus tacet</i> 10</p>
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AGNUS DEI

Agnus [I]/Agnus [II] (mm. 1-101)

<p>25v</p> <p>1 A [discantus] C1 2 after 15: <i>pd</i> (m. 15, after 3) 3 4 Agnus [II] starts on this stave 5 above 18: <i>sc</i> (m. 65); should read above following rest (m. 66) 6 after 3: <i>pd</i> (m. 80, after 2); after 30: <i>pd</i> (m. 93, after 2) 7 blank 8 TEnor C4; after 34: <i>pd</i> (m. 12, after 1) 9 blank 10 blank</p>	<p>26r</p> <p>1 COntratenor C3 2 C2; note 16: <u><i>semibrevis b</i> notated as <i>semibrevis c</i></u> in this edition (m. 15,3) 3 Agnus [II] starts 2/3 through this stave with C3 clef; after 6: <i>pd</i> (m. 25, after 3); after 12: <i>pp</i> (m. 28) 4 after 38 above rest: <i>sc</i> (m. 66, above rest) 5 after 24: <i>pp</i> (m. 86,2) 6 blank 7 COntratenor C4; after 22: <i>pd</i> (m. 15, after 2) 8 after 35: <i>pp</i> (m. 29) 9 Agnus [II] starts ¼ through this stave 10 after 19: <i>pd</i> (m. 88, after 2); after 22: <i>pd</i> (m. 90, after 2); after 30: <i>pd</i> (m. 95, after 3)</p>
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Agnus [III] (mm. 102-125)

<p>26v</p> <p>1 <i>A</i> [discantus] C1; after 2: <i>pd</i> (m. 1, after 2); note 7: <i>semibrevis a'</i> corrected in source to <i>minima a'</i> (m. 3,3)</p> <p>2</p> <p>3</p> <p>4 blank</p> <p>5 blank</p> <p>6 blank</p> <p>7 <i>T</i>Enor C4; after 16: <i>pp</i> (m. 107)</p> <p>8 after 2: <i>pd</i> (m. 112, after 2)</p> <p>9</p> <p>10 blank</p>	<p>27r</p> <p>1 <i>C</i>Ontratenor C3; after 1: <i>pp</i> (m.1)</p> <p>2 after 7: <i>pp</i> (m. 112)</p> <p>3</p> <p>4 blank</p> <p>5 blank</p> <p>6 blank</p> <p>7 <i>C</i>Ontratenor C4; after 1: <i>pp</i> (m. 1)</p> <p>8 after 28: <i>pd</i> (m. 120)</p> <p>9</p> <p>10 blank</p>
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Johannes Vincenet:

Missa O gloriosa
ff. 27v-36r

KYRIE

Kyrie [I]/Christe (mm.1-57)

<p>27v</p> <p>1 illumitaed <i>K</i> [discantus] C1</p> <p>2</p> <p>3 Christe starts on this stave</p> <p>4</p> <p>5</p> <p>6 blank</p> <p>7 <i>T</i>Enor C3</p> <p>8 C2; Christe starts ½ through this stave</p> <p>9 C3</p> <p>10</p>	<p>28r</p> <p>1 <i>Contra</i> C3</p> <p>2 at the end of this stave: <i>xpriste tacet</i></p> <p>3 blank</p> <p>4 blank</p> <p>5 blank</p> <p>6 <i>Contra</i> C4</p> <p>7 Christe starts ½ through this stave</p> <p>8</p> <p>9 before 1: flat (m. 48)</p> <p>10 blank</p>
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Kyrie [II] (mm. 58-106)

<p>28v</p> <p>1 K [discantus] C1; before 9: “<i>fa supra la</i>” flat (m. 69,1) 2 3 4 5 blank 6 blank 7 Tenor C3 8 9 10 blank</p>	<p>29r</p> <p>1 K [contratenor] C3 2 note 2: <i>minima</i> c notated as <i>minima</i> d in this edition (m. 101,1) 3 4 5 blank 6 blank 7 K [contratenor] C4 8 9 before 30: flat (m. 101,2) 10</p>
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GLORIA IN EXCELSIS DEO

Et in terra (mm.1-61)

<p>29v</p> <p>1 E [discantus] C1; after 2: <i>pd</i> (m. 3, after 2) 2 3 before 34: <u><i>semibrevis</i> rest omitted</u> in this edition (m. 35); notes 35-36: <u>itches d’ and c’ notated respectively as c and b</u> in this edition (m. 35, 2-3) 4 5 6 Tenor C3; after 2: <i>pd</i> (m. 1, after 1) 7 8 after 16: <i>pd</i> (m. 30) 9 10 blank</p>	<p>30r</p> <p>1 E [contratenor] C3; after 15: <i>pd</i> (m. 6, after 1) 2 3 4 5 after 30: flat (m. 56, after 4) for note 35 (m. 58,4) 6 Contra C4; after 2: <i>pd</i> (m.1, after 2) 7 above 18: <i>sc</i> (m. 17,1) 8 9 after 10: <i>pp</i> (m. 38) 10</p>
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Qui tollis (mm. 62-168)

<p>30v</p> <p>1 Q [discantus] C1 2 before 25: “<i>fa supra la</i>” flat (m. 89,2) 3 4 5 6 7 Tenor C3 8 9 10</p>	<p>31r</p> <p>1 Q [contratenor] C3 2 note 5: <u><i>semibrevis d</i></u> notated as <u><i>minima d</i></u> in this edition (m. 80,2) 3 4 5 6 Contra C4 7 after double bar line, after 25: \emptyset modal signature (m. 115) 8 9 before 27: flat (m. 162) 10</p>
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CREDO IN UNUM DEUM

Patrem/Crucifixus (mm.1-75)

<p>31v</p> <p>1 P [dicantus] C1; after 12: <u><i>minima b</i></u> omitted from source (m. 5,4) 2 3 note 42: <u><i>minima d</i></u> notated as <u><i>minima e</i></u> in this edition (m. 38,5) 4 5 Crucifixus starts $\frac{1}{2}$ through this stave; <i>Duo</i> 6 Tenor C3; starts $\frac{1}{2}$ through this stave; after 36: <i>pd</i> (m. 2,after 2) 7 8 9 10 at the end of this stave: <i>Crucifixus tacet</i></p>	<p>32r</p> <p>1 Contra C3 2 3 4 5 <i>Duo</i>; Crucifixus starts on this stave 6 Contra C4 7 8 9 before 28: flat (m. 49,1) 10 at the end of this stave: <i>Crucifixus tacet</i></p>
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Et resurrexit (mm. 76-227)

<p>32v</p> <p>1 <i>E</i> [discantus] C1</p> <p>2</p> <p>3</p> <p>4 after 15, above rest: <i>sc</i> (m. 151)</p> <p>5</p> <p>6</p> <p>7 <i>T</i>Enor C3</p> <p>8 above 23: <i>sc</i> (m. 118)</p> <p>9</p> <p>10</p>	<p>33r</p> <p>1 <i>Contra</i> C3</p> <p>2 after 1: <i>pp</i> (m. 140)</p> <p>3</p> <p>4</p> <p>5 <i>Contra</i> C4</p> <p>6 before 37: leger-line flat (m. 92,2)</p> <p>7 after 9, above rest: <i>sc</i> (m. 118)</p> <p>8 above 9: <i>sc</i> (m. 140); before 35: flat (m. 160,1); before 37: leger-line flat (m. 161,1)</p> <p>9 before 28: flat (m. 177,1)</p> <p>10 before 28: leger-line flat (m. 220,2) for note 34 (m. 223,1)</p>
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SANCTUS

Sanctus/Pleni sunt (mm.1-60)

<p>33v</p> <p>1 <i>S</i> [discantus] C1</p> <p>2</p> <p>3 Pleni sunt starts ½ through this stave</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 <i>T</i>Enor C3</p> <p>8</p> <p>9 Pleni sunt starts ¼ through this stave</p> <p>10 at the end of this stave: <i>Gloria tacet</i></p>	<p>34r</p> <p>1 <i>Contra</i> C3; note 3: <u><i>semiminima</i> F</u> notated as <u><i>semiminima</i> G</u> in this edition (m. 1,3)</p> <p>2 note 19: <i>brevis</i> g' notated as <i>brevis</i> a' in this edition (m. 19,1)</p> <p>3 2/3 through this stave: <i>Pleni tacet</i>; Gloria tua starts at this point</p> <p>4</p> <p>5</p> <p>6 <i>Contra</i> C4</p> <p>7</p> <p>8 ¼ through this stave: <i>Pleni tacet</i>; Gloria tua starts at this point</p> <p>9</p> <p>10</p>
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Osanna [I]=[II]/Benedictus (mm. 61-121)

<p>34v</p> <p>1 <i>O</i> [discantus] C1 2 after 10: “fa supra la” flat (m. 83, after 2) for note 12 3 ¼ through this stave: <i>Duo</i>; Benedictus starts at this point 4 5 6 7 ½ through this stave: <i>Osanna vt supra</i> 8 blank 9 <i>T</i>Enor C3 10 at the end of this stave: <i>Benedictus tacet</i></p>	<p>35r</p> <p>1 <i>Contra</i> C3 2 3 <i>Duo</i>; Benedictus starts on this stave 4 5 6 7 blank 8 <i>Contra</i> C5; after 25: flat (m. 77,2) for note 27 (m. 78,2) 9 C4 10 ¼ through this stave: <i>Benedictus tacet/Osanna In exscelsis vt supra</i></p>
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AGNUS DEI

Agnus [I] / [II] / [III] (mm. 1-146)

<p>35v</p> <p>1 <i>A</i> [discantus] C1; note 28: <i>semibrevis a'</i> notated as <i>semibrevis b'</i> in this edition (m. 21,1) 2 note 6: <i>semibrevis a'</i> notated as <i>semibrevis b'</i> in this edition (m. 30,1) 3 ¼ through this stave: <i>Duo</i>; Agnus [II] starts at this point 4 5 2/3 through this stave: <i>duo</i>; Agnus [III] starts at this point 6 blank 7 8 9 <i>T</i>Enor C3 10 at the end of this stave: Agnus 2/3 tacet</p>	<p>36r</p> <p>1 <i>Contra</i> C3 2 3 <i>Duo</i>; Agnus [II] starts on this stave 4 5 1/3 through this stave: <i>duo</i>; Agnus [III] starts at this point 6 7 8 blank 9 <i>Contra</i> C5 10 C4; at the end of this stave: Agnus 2/3 tacet</p>
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